

# THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

No. 160.]

Registered for Transmission Abroad.

APRIL 1, 1896.

[PRICE 2d.; POST FREE 2½d.

Annual Subscription, Post Free, 2/6.

## M. ALEXANDER SILOTI.

THE subject of our portrait this month was born in the year 1863 at Charkoff in Southern Russia. When only ten years old he became a student at the Moscow Conservatoire, where he remained from 1873 to 1881. During this period he studied under Zoeriff, Nikolaus Rubinstein (brother of Anton Rubinstein), and Tschaikowsky. In 1883 he became the pupil of the Abbé Liszt, who quickly recognised his phenomenal ability, and he enjoyed during three years the instruction of his celebrated teacher by which he profited to the utmost. On leaving Weimar in 1886 M. Siloti accepted an appointment as professor at the Moscow Conservatoire, but though he bore with it for four years, the drudgery of teaching was always distasteful to him, and the public at large is the gainer by the fact that in 1890 he relinquished his professorship to become one of the greatest of modern *virtuosi*. He has played with unvarying success in all the large towns of Europe, and the English people are especially indebted to him for having introduced to their notice many engaging works by the younger school of Russian composers, such as Arensky, Rachmaninoff, and Seriabine. While mechanical difficulties may be said to be non-existent for him—he is gifted with a technique unsurpassed except perhaps in the case of Rosenthal—M. Siloti possesses genuine and rare insight into the minds of the composers whose works he interprets. Digital dexterity is a wonderful and a satisfactory thing; but its charm is more than doubled by association with the artistic perception which M. Siloti possesses in unusually large measure.

## CURRENT NOTES.

ON the 3rd of last month Mr. Daniel Mayer gave an orchestral concert at the Queen's Hall, when the youthful and increasingly popular pianist, Mr. Mark Hambourg, took a prominent part in the proceedings. On the same occasion a new soprano, Mlle. Jeanne Gréta, made what we believe to have been her first appearance in London. She met with a good reception, and had evidently been well taught. Her voice is powerful, if not at present very sympathetic in quality, and she shows dramatic instinct. After a capable performance of Goldmark's overture, *Sakuntala*, by the band under the direction of Mr. H. J. Wood, Mr. Mark Hambourg came forward as

the soloist in Chopin's pianoforte *Concerto* in E minor. At the conclusion of this piece he was recalled three times, an honour which he well deserved, his playing having been practically flawless. He subsequently gave a masterly reading of Schumann's *Concerto* in A minor, and the programme was rounded off with Liszt's *Fantasia on Hungarian melodies*, in which the pianist had every opportunity he could wish for the display of his astonishing technical proficiency.

On March 4th Miss Marie Busch and Madame Else Mathis gave a vocal and pianoforte recital with the assistance of Miss Gertrude Sichel. Madame Else Mathis showed excellent taste in the selection of her pianoforte solos. Schumann's *Carnaval*, and works by Chopin, Godard, and Liszt, were not only interesting as compositions, but extremely well played, the difficulties of the *Carnaval* being negotiated with great skill. Miss Marie Busch sang several solos in various styles with charming effect, and combined with Miss Sichel, in some vocal duets.

EARLY last month the Princess Karadja gave a musical "At Home," which attracted a brilliant company. The programme included pianoforte playing by Chevalier L. E. Bach, singing by Señor Guétary and Miss Helen Buckley, and performances on the violoncello by Herr Taussig and Señor Rubio. Chevalier Bach played, in his usual brilliant and artistic style, an irresistibly captivating waltz by Wieniawski, notwithstanding the difficulties with which the piece bristles. He also accompanied Herr Taussig in the slow movement from his (the Chevalier's) violoncello sonata, which was listened to with evident appreciation. The conductors were Herr Leo Feld (from the Royal Opera, Covent Garden) and Mr. Raphael Roche. Señor Guétary (also from the Covent Garden opera) sang, with splendid incisiveness, Rossini's *Tarantella*, which involves great volubility on the part of the singer, and in a *Habanera* of his own composition, which he rendered to perfection. Earlier in the evening he had given, with great charm, the Scotch song by Percy Reeve, "Lassie wi' the lint-white locks," from a little album of three songs to words by Robert Burns.

BUT the surprise of the evening was the extraordinary performance of Señor Rubio on the violoncello. We have never heard the like before. One item he gave without any piano accompaniment, himself supplying the most

elaborate chords, both in *arpeggio* and *pizzicato*. His intonation was marvellously correct, and his bowing superb. Miss Helen Buckley sang, very prettily, two charming songs, words by the Princess Karadja and music by Chevalier Bach. These were entitled "We two" and "Ouvrez Colettes!" and each in its own way created a very pleasing impression.

\* \* \*

MR. FRANCIS GOODWEN, 47, Leadenhall Street, London, E.C., will shortly publish a volume entitled, "Notable Welsh Musicians." The author is Mr. Frederic Griffith, the flautist, and his work deals exhaustively with the composers, vocalists, instrumentalists, and conductors of the Principality. The book will be enriched with about one hundred portraits, in addition to biographical sketches, and will open with a critical survey of the condition of music in Wales at the present moment.

\* \* \*

SIGNOR PIATTI being still unable to appear, his place at the Monday "Pop" of March 9th was ably taken by Mr. C. Ould. The quartet, consisting of Joachim, Mr. Mark Hambourg, Mr. Gibson, and Mr. Ould, was a grand one, and their rendering of Saint-Saëns' quartet in B flat was most enjoyable. Miss Helen Buckley appeared once more as vocalist with complete success, and everybody was delighted with the way in which Mr. Hambourg played, at this his first appearance, in concerted chamber music.

\* \* \*

WE all know that there are "wheels within wheels," and perhaps there is an excellent reason why a "concert given by the students of the Royal Academy of Music under the direction of the Principal, Sir Alexander C. Mackenzie," should have been held on March 11th at the Imperial Institute. Such reason, however, is not conspicuously obvious. The Academy has its own concert-room, and there are St. James's, the Queen's, Prince's, Westminster Town, St. Martin's, and other halls which (one would have thought) were available. The Fellows of the Imperial Institute no doubt feel very grateful to the students of the R.A.M. for travelling into the wilds of South Kensington to give them music, but humbler members of the audience, like ourselves, are unfavourably impressed by being dragged to an Institution which no one wanted in the first place, and, even supposing it to have been wanted, no one desired to see planted in the suburbs of London. However, there the concert was, and thither we had to go.

\* \* \*

THE programme was in some respects extremely interesting. Especially admirable were the playing by Miss Isabel Coates of the familiar Pianoforte Waltz in A flat by Chopin, the singing by the choir of Goring Thomas's setting of Psalm XXX., and Miss Sadie Kaiser's

delicate rendering of "Nella Calma" from Gounod's *Roméo et Juliette*. The eccentric, but imaginative, *Scherzo* for two pianos by Saint-Saëns was magnificently performed by Misses Florence A. T. Dawes and Josephine C. G. Taylor. We do not think that either of the young ladies missed a single note. They played with beautiful *ensemble* and effect. By the way, we have all heard of Americans with such names as Cyrus P. Roots, Jethro K. Hogg, &c., &c., but it is surely rather a quaint notion for Miss Dawes and Miss Taylor to interpolate a couple of initials each between their "front" names and their surnames. Would not Florence, and Josephine be sufficient without the "A. T." and the "C. G"?

\* \* \*

A VERY young violinist, named Elsie Southgate, with beautiful long fair hair, showed remarkable tone and good style in an air and gavotte by Vieuxtemps. It was very pleasant to watch her bow arm and to reflect that she has already learned what many violinists go down to their graves without acquiring, mostly because they will not be taught. Miss Annie Hughes deserves great credit for the correct manner in which she played a decorative solo on the harp, but one of the drawbacks of this instrument is that so little good music appears to be written for it. The concert was crowded, and at its conclusion we had some difficulty in getting out of the building.

\* \* \*

ANOTHER concert seemed to be in progress in the "vestibule," and people in evening and other clothes were sitting all up and down the marble steps down which it was necessary to pass in order to reach the street—if street it may be called. Picking our way with great patience and caution among *décolletées* ladies, who were evidently so fond of music that they did not seem to mind where or how they sat—on the floor if necessary—we at last emerged into the open air. It was lucky there was no fire that night. Such a blocking of the exit would, of course, not be allowed in an ordinary West End hall, but we presume that the Imperial Institute is beyond the control of the County Council; or is it merely out of the radius?

\* \* \*

AMONG the candidates for appointment to the post of Principal of the Guildhall School of Music, left vacant by the death of Sir Joseph Barnby, are:—Messrs. William Carter, W. H. Cummings, Alfred Caldicott, J. Parry, Lee Williams, C. G. Hargitt, Henry Gadsby and Herr Meyer Lutz. The committee, formed to consider the claims of the late Principal's family, includes Lord Kilmorey, Lord Windsor, Lord Charles Bruce, the Lord Mayor, the Hon. Spencer Lyttleton, Sir A. C. Mackenzie, Sir John Stainer, Dr. Bridge, Mr. W. S. Gilbert, Professor Herkomer and Canon Duckworth.



By the courtesy of Mr. John C. Ward, organist and assistant conductor of the late Mr. Henry Leslie's Choir, we are enabled to publish the following translation of a feeling letter addressed by M. L. A. Bourgault-Ducoudray, of the Paris Conservatoire, to Mr. Ward:—

16, Villa Molitor, February 20th, 1896.

Dear Mr. Ward,—Let me thank you for your kind remembrance and for sending me the two notices about the regretted conductor and composer, Henry Leslie. No one appreciated better than I his great worth in the difficult position he held as director of a Choral Society. It would be impossible for anyone to excel him in zeal, artistic honesty, and disinterestedness, and also in his authority, his ascendancy over his singers; he possessed in an unusual degree both musical talent and the art of governing.

To him I am indebted for one of the greatest artistic enjoyments of my whole life—it was at the time when I went over to London in 1879. What a marvellous performance of my "Religious Symphony" he had prepared for me, and with what exquisite courtesy he yielded up the *bâton* to me for the last rehearsals and for the public performance! It made an epoch in my life, and never since then have I ever attempted to have my Symphony performed. For I knew that, after *such* a rendering as *that* one, I should never hear it again so well sung, and I preferred to remember it by that one unique performance. Thus I feel deeply the sad news of the death of Henry Leslie, that veritable apostle of grand choral music, the carrier-on of old musical traditions, and in a form of the art in which England has shone with brilliance since the earliest times of music.

I join with all my heart in the unanimous expression of regrets at his death, and am glad to be able to send you—his disciple, his lieutenant, and his friend, the expression of my profound and heartfelt sympathy.

Yours in faithful remembrance,  
L. A. BOURGAULT-DUCOUDRAY.

\*\*\*  
*Melody*, the new musical magazine, is a wonderful sixpenny worth. It contains no less than 12 complete musical works on full size paper, in addition to reviews of music by Mr. Joseph Bennett, and some critical notes on current topics by Mr. R. S. Hichens. Among the most interesting contents of the March number are: a lovely posthumous song, by Charles Gounod, to words by Mr. Clement Scott, a *Barcarolle* for piano, by Gabriel Fauré, a delightful, but easy, *Berceuse* for violin, by Benjamin Godard, and a spirited patriotic song, with a good rollicking refrain, by Mr. J. M. Coward.

\*\*\*  
ONE came away from the Savoy after the performance of *The Grand Duke* with a sense of disappointment. Perhaps too much had been expected from the talented *collaborateurs*. The beginning of the opera went briskly enough. But before the end of the second act the play proceeded somewhat heavily, and the final fall of the curtain left a feeling of dissatisfaction. To whom is the fault to be ascribed? Not indeed to the performers, who had been admirably drilled, and who, as a whole, went through their work with a finish and precision which showed how well each and every one had been coached. We are inclined to lay the blame, in the chief instance, upon the librettist.

MR. GILBERT has given us far superior work to that which he now offers. A straining to get comic effects by unnatural rhyming is a dangerous game which all can play. From the circumstances and surroundings the rhyming of "strategy" with "sat-a-gee" in the well-known *Pirates of Penzance* could be appreciated, but if anyone with less reputation than Mr. Gilbert had dared to rhyme such words as "tallow," yellow (written "yellow"), and "swallow," he would hardly have been regarded as inspired. This straining after a comic rhyme is in reality more painful than amusing.

\* \*

Now as to the music, let no one go to the opera with the hope of carrying away with him such tuneful passages as occurred with much frequency in *Patience*, *Mikado*, and many of this opera's predecessors. Still there is plenty that is charming in Sir Arthur Sullivan's present work, though it is not at all likely to achieve among the general public the popularity which most of his preceding operas have gained.

\* \*

REFERRING generally to some of the numbers, Ludwig's song about the sausage roll will, we imagine, be always redemanded, and the orchestration to the lines, "If at these repulsive pies our offended gorges rise!" is very clever in a perhaps rather too suggestive way. Undoubtedly the brunt of the battle was borne by Mr. Rutland Barrington (Ludwig), who, both in his singing, acting and general by-play, may be said to have conducted not a little to the success of the piece.

\* \*

IN Julia's Ballad, "How would I play this part," it was evident that Madame Ilka von Palmy suffered from nervousness, and it was not till the quintette, "Strange the views some people hold!" that we realised the worth of her singing. That Madame von Palmy can act was evidenced by her very clever rendering of what may be not inaptly termed her mad recitative, or rather recitation. While on the subject of acting let us record the genuine success achieved by Mr. Walter Passmore in his "tallow yellow swallow" song; this comedian gave of his best and it met with a hearty recognition.

\* \*

WE fear that Lisa, Miss Florence Perry, lost her opportunity in her song, "The die is cast," but she was more successful in a subsequent number, "Take care of him," the refrain of which, "And O, the byegone bliss! And O, the present pain!" is perhaps the most pleasing passage in the opera. The Herald, Mr. James Hewson, gave his song remarkably well, but Mr. Scott Fiske, the Prince of Monte Carlo, and Miss Emmie Owen, his daughter, were introduced into the piece somewhat late, and given but little

chance, though Sir Arthur Sullivan's treatment of the cry, "Rien n' va plus!" in Mr. Scott Fiske's song is highly effective. Mr. Kenningham, as Ernest Dummkopf, a theatrical manager, by his admirable acting at the beginning of Act 1, must have afforded much help to Madame von Palmy at a time when she seemed to need support. Of the minor parts, the Gretchen of Miss Ruth Vincent deserves notice. The four lines allotted to her to sing, commencing "My Lord Grand Duke, farewell!" were so sweetly given that we at once turned over the book in the hope of finding that she had a song. But though little scope is afforded her in *The Grand Duke* she has a promising future before her.

\* \* \*

THE competitions for the Llewelyn Thomas and Evill prizes took place on March 14th at the Royal Academy, and resulted in favour of Miss Ethel Newcombe, of Runcorn, Cheshire, and Gwilym Richards, of Newport, Mon. The examiners were Messrs. Lloyd Chandos and Herbert Thorndike and Madame Annie Marriott.

\* \* \*

IN the case of "Pitts v. George & Co.," an action was brought by Messrs. Patey and Willis to prevent the defendant selling copies of Raff's *La Fileuse* in this country. The plaintiff is the assignee of the English copyright in this piece of music. Curious as it seems to the lay mind, the decision was given in favour of the defendant. Owing to the wording of Section 10 of the International Copyright Act, 1844 (7 Victoria, c. 12), Mr. Justice Kekewich felt bound to decide that the law was not transgressed, as the defendant had bought the copies which he sold in London at Leipzig, which was the "domicile of origin." It need scarcely be pointed out that this judgment deals a crushing blow to all those who were *hitherto* under the impression that when they bought and paid for foreign rights, they would enjoy the protection of the law. If this judgment is to stand, thousands and thousands of pounds have been lost, and certain firms will be reduced to the verge of panic. Messrs. Patey and Willis, backed up by all the most influential houses, are prepared to take the matter to the House of Lords if necessary.

\* \* \*

NOTWITHSTANDING his very proper detestation of that typically American vulgarity the "interview," Sir Arthur Sullivan has been good enough to sign his portrait expressly for *THE LUTE*, in which it will appear next month, together with some biographical notes.

\* \* \*

A CROWDED morning concert was given on Thursday, March 12th, by Mrs. Horace Nevill, at the Queen's Hall. The patronage was of a distinguished kind, and included H.S.H. Princess Edward of Saxe-Weimer,

the Duchess of Marlborough, the Princess Karadja, the Marquis of Abergavenny, K.G., the Marchioness of Hastings, the Countess of Shrewsbury, the Earl and Countess of Orford, Viscountess Pollington, the Lady Dorothy Nevill, Sir Robert Peel, Lady Jeune, Lady Monckton and Sir Alexander C. Mackenzie. The conductors were Signor Tosti, Mr. F. Sewell, Madame Townsend and Herr Leo Feld. The performers were all prominent stars, and side by side with serious artists such as Herr Leo Taussig and Mme. Marian Mackenzie, were to be found Miss Phyllis Broughton and Mr. Arthur Roberts. Chevalier Bach played a brilliant pianoforte solo in his usual masterly manner; M. Johannes Woolf gave a violin solo; Miss Ada Janoue contributed a somewhat risky French chansonette; Miss Lily Hanbury, who was looking charming, recited; Madame Clara Samuel sang "In this Green Lane;" Mr. Lionel Brough obliged with some of his amusing "Short Stories;" Miss Helen Buckley sang, and Miss Eileen Munro gave a capital recitation entitled "Bogies." Indeed, among such an extensive array of talent it is impossible to mention everybody. An interesting feature of the entertainment was the recitation (by desire) of Tennyson's "Lady Clare" by Mrs. Horace Nevill. This clever and pleasing actress created a deep impression by her natural and convincing tones, the touch of pathos which the piece contains being admirably apprehended and conveyed. The proceeds of the concert were devoted to St. Saviour's Hospital, Osnaburgh Street, and Mrs. Nevill may be congratulated on one of the smartest concerts of the season, to the success of which she, by her untiring energy, mainly contributed.

\* \* \*

THE last of the winter series of Smoking Concerts, given by the Kentish Town Musical Society, was held with tremendous success at Stanley Hall, on March 18th. Mr. Wingrove Ives introduced a new song by Molloy entitled "Trankadillo," but this, though he sang it well, lacked the charm and tunefulness which we are accustomed to associate with Mr. Molloy's work. We cannot, even with the words before us, pretend to guess what "Trankadillo" means, or if it means anything at all, so perhaps the composer did not feel particularly inspired. Mr. John Sandbrook, who has a fine baritone voice, gave a good rendering of a poor song. Mr. Cowen's setting of "A Psalm of Life" is commonplace to an exasperating degree. Mr. Dyed Lewis's clear tenor was heard to great advantage in Gounod's "Medjé," albeit—like all singers—he was occasionally inclined to drag the time when he came to a passage that took his fancy. Mr. Edward Branscombe sang G. W. Maddison's "I loved the maid" delightfully. This is a beautiful piece of music. The patriotic words "Our heritage, the sea," well

set, by H. L. Pringle, received a robust interpretation from Mr. J. Sandbrook.

\* \* \*

HUMOROUS items were contributed by Mr. Will E. Edwards ("Exchange and Mart" and "Faces" being enthusiastically encored) and by Mr. Charles Wood. During the "interval" the President, in the course of a few remarks, made flattering allusion to the admirable services of Mr. Tom Physick, who, as a first-rate accompanist, would, we think, be hard to beat.

\* \* \*

A PICTURESQUE romantic comic opera is Mr. Villiers Stanford's *Shamus O'Brien*, which now holds possession of the Opera Comique. Those who are fond of characteristic Irish music, tuneful enough throughout, and at times pathetically and strikingly treated, will be repaid by a visit to this somewhat old-fashioned theatre, where, be it remembered, *The Sorcerer*, *Pinafore*, and *Patience* first saw the light. Naturally enough the sympathies of the audience are throughout with Shamus O'Brien, the Outlaw, and Mr. Dennis O'Sullivan by his clever acting, especially when simulating the village idiot, meets with well-merited applause. The part of his Wife, represented by Miss Kirkby Lunn, is too lachrymose to find general favour, albeit we do not see that it could be otherwise rendered.

\* \* \*

THE bright acting and winning Irish jests of Kitty O'Toole, Shamus's sister-in-law, are done full justice to by Miss Maggie Davies, who in acting and singing is deservedly popular. The informer, played by Joseph O'Mara, is, as usual, not a popular character; but his fine singing of his first song at the beginning of the second act, and his subsequent song, "Ochone, Ochone, when I used to be young," causes the audience to temporarily forget his villainy. Miss Lunn is very impressive in the song in which she recounts the cry of the Banshee; the cry subsequently sung "off," followed by the re-entry of the soldiers and the taking of Shamus brings the first act to a striking conclusion. Mr. Stephens' Captain Trevor is worthy of notice, and his duet with Kitty, "I could kiss by easy stages as the lovers do," is highly successful.

#### MUSIC IN COLLEGES AND SCHOOLS.

\* \* \* In view of the musical influence of Colleges and Public and High Schools, we shall be glad to receive communications respecting any musical events that may take place. Such notices, however, should reach us by the 18th day of the month.

THE NOTTINGHAM BRANCH OF THE HARROW MUSIC SCHOOL.—This has never been in a more flourishing condition than it is at present. It has just been removed to larger and

more extensive premises where resident students who wish to train for the musical profession are taken in. A large room in the building enables the staff to hold many of their smaller recitals and concerts on the premises. This new College and School of Music was opened on January 21st by a musical "At Home," at which Mr. John Farmer, of Oxford (the President), and many of the leading local musical spirits were present. An excellent programme was gone through, including vocal and instrumental (piano, violin, and two piano concertos) solos. In the evening the certificates gained by students at the previous examination were distributed by Mr. John Farmer, who afterwards explained the standards, the three subjects being illustrated by the three students gaining the highest number of marks in each standard. Mr. Farmer then addressed the students, parents and visitors in his usual interesting and humorous style, some reminiscences of former examinations being very amusing. The proceedings were closed by a few appropriate words by the principal, Mrs. Bowman Hart.

A recital will be given on April 15th by the professionals of the above College of Music.

The Bowman Hart Musical Guild which, in connection with the College, is intended to promote music of the highest form amongst the poorer classes, gave an interesting and much appreciated concert on February 20th. Items were given by some of the students in the Guild, and included works by Gurlitt, Gade, Heller, Beethoven, Chopin, and other composers. Another concert by this Guild is fixed for April 13th.

#### DOINGS IN THE PROVINCES, &c.

\* \* \* Correspondents are implored to write distinctly, especially proper names, and on one side of the paper only.

DERBY.—A grand concert was given in the Temperance Hall, Derby, on Tuesday, March 10th, when Mr. Henry Pyatt was the vocalist, and Mr. E. Polonaski played the solo violin. The chief part of the programme was, however, composed of orchestral items, and a fine band was conducted by Mr. E. M. Barker, L.R.A.M. Among the most interesting pieces performed were the two suites by Grieg, entitled, respectively, *Peer Gynt* and *Sigurd Fjörlafar*, the latter of which was repeated by desire. Other admirable orchestral numbers were Gounod's overture to *Mireille*, Dvôrâk's Suite in D (for the first time here) and an Entr'acte from *Lohengrin*.

\* \* \*

BLACKFRIARS.—Miss West's Concert to the Blind.—Miss Nina West is a young Irish lady with great charm of person and manner. Her

concert on the 9th March was held on a disastrously wet evening, but the blind people came from far and near with their guides through the drenching rain, and sat for upwards of three hours listening to a concert that will be food for their reflection and conversation for many months to come. The first item on the programme elicited a burst of applause, which showed a keen appreciation of refined music; it was a piano solo from "Lucretia Borgia." Mr. S. Russell sang a capital song, and Miss Lilian Buckley played and sang with much taste. Mr. J. Bertie Gow and Miss Eva Gurrier recited. Miss Erica Mostyn (of Mr. Geo. Edwardes' Company) sang "Lazily, Drowsily," and a taking song, "When I'm big I'll be a Soldier," was well interpreted by Miss May Bell. Mr. Marshall Jones, who was evidently a great favourite, was compelled to sing three times two of his songs, "Rat-a-tat-too" and "Tommy Atkins," making his hearers almost wild with delight. Miss Edith Yorke, from the Palace Theatre, finely sang "A May Morning," and Mr. R. B. Hopkins's bell solos, "The Promise of Life" and "The Lost Chord" proved a great treat. Miss Edith Marshall's two vocal solos were listened to with rapt attention, whilst the rendering of "The Flight of Ages," by Miss Isabel Constantine, met with great approval. A novelty was provided in the "Iolanthe" band, made up of the Misses Drysdale, Madame Edwin Jones, Miss Batt, Miss Morris, Miss May Bell, and Miss Edith Marshall. These ladies played delightfully several pieces on the violin, mandolin, banjo and piano.

\* \* \*

**BRIXTON HALL.**—St. Patrick's Night.—An Irish ballad concert, provided by Miss Mary Chatterton (who is generally known to the South London folk as "Our Mary" by reason of her winning manners) drew the usual crowd of Irish-lovers. As would be anticipated from the attractive nature of the programme issued, the affair was a great success. A feature was the introduction of a band of harps. Miss Annie Swinfen sang Molloy's "Kerry Dance" and Claribel's "Come Back to Erin." Mr. James Budd met with his usual success in "Biddy Aroo" and "That's what the Sergeant says." Miss Edith Marshall gave "The Cruiskeen Lawn" and "Kitty of Coleraine," with "So the folks say" as an encore. "The Irish Emigrant" and "Stars may Forget" were plaintively rendered by Mr. W. A. Sander-son. Miss Ada Browne sang the popular "Green Isle of Erin" (Roeckel) and "When we two parted" (Hudson). Mr. Marshall Jones was responsible for a pretty waltz-song, "Eileen," by St. Quentin; "The Dandy Fifth" was recited by Miss Evelyn Raymond; and the piano solo, "Hibernia," by Mr. Arthur L'Estrange, the conductor, was capitally played. Of the other instrumental perform-

ances, those of Signor Alsepti on the concertina, Viotti Collins on the violin, and Miss Mary Chatterton on the harp, all met with an enthusiastic reception. Mr. George Schneider gave two humorous sketches.

\* \* \*

**NEWCASTLE-ON-TYNE.**—The last Harrison Concert of the season was held in Olympia on Tuesday, March 3rd. There was a very full and brilliant audience. The artists had no reason to complain of their reception, which was most enthusiastic throughout, the vast audience having gone with the evident intention of being pleased with the fare provided. The artists were Miss Thudichum, Miss Clara Butt, Signor Foli, and the Meister Glee Singers (Messrs. Sexton, Forington, Gregory Hast, and Webster Norcross) vocalists; Miss Isabel Hirschfeld, solo pianist; Mr. John Saunders, solo violin, with Madame Hast and Mr. F. T. Watkis accompanists.

Miss Clara Butt, who is *not new* to a Newcastle audience, reached the hearts of her numerous admirers with her exquisite rendering of Goring Thomas' pathetic song, "My heart is weary." The *furore* it created beggars all description. The popular contralto responded with a pretty little ballad which we do not remember to have heard before, having for its subject "a little silver ring." It was beautifully sung. Miss Butt also contributed a new song, "The Voice of the Father" (Cowen), and in reponse to a persistent "bis," gave the rather worn and out of date, "When the lights are low." Miss Thudichum was recalled for both her songs. Signor Foli gave a new song, "Trankadillo," which suits his style admirably, and caught on with the audience. As an encore "Off to Philadelphia in the Morning," with a touch of the brogue, fetched such sons and daughters of the Green Isle as were present. The Meister Glee Singers were unfortunate in their first essay, and throughout the piece never quite got in touch. The remainder of their selections were charmingly rendered, and every thing they did was encored. Mr. John Saunders' quiet and graceful manipulation of his instrument was much admired. His playing Caprice (2) Guirand was very fine. Miss Hirschfeld was successful with her solos, though scarcely in sympathy with her audience. Madame Hast and Mr. Watkis were acceptable accompanists. The arrangements, which were admirable, were in the hands of Messrs. Hirschman & Co. The cloak room and attendance were scarcely adequate for such an enormous rush, unfortunately focussed within a limited time prior to the commencement of the concert.

As the season nears a close, the Saturday Night Popolars increase in popularity. Or, perhaps, it is with a little more money in hand the frugal corporation can afford to spend a little more on its musical venture. An enormous house greeted Miss Fanny Moody and

APRIL

last.  
was  
view  
thing  
oper  
publ  
those  
and  
same  
wouldThe  
devot  
Miss  
Man  
Dove  
Blom  
Enc  
andOn  
head  
subsc  
Dr. I  
orch  
are s  
thought  
Possib  
have  
vocal  
little  
have  
that t  
of Mu  
hearin  
in aid  
broug  
local  
dema  
bands  
perf  
3s. ea  
condit  
for m  
greedR  
admin  
with  
large  
Hall  
were  
Tom  
Collin  
Cooke  
L.T.S.GLA  
orches  
splend  
financ  
matter  
will s  
the so

Charles Manners' party on Saturday night last. The selection from *Faust*, in costume, was much enjoyed. From an artistic point of view we fail to see the utility of this sort of thing, and have a notion that opera should be opera. However we suppose it pleases the public, and, may be, soothes the conscience of those who would not be seen inside a theatre, and yet want a sample of the real thing all the same. The music apart from the "oboos" would not be half so good.

The second half of the programme was devoted to excerpts of a miscellaneous character. Miss Moody, Miss Jessie Browning, Mr. Manners, Mr. John Child, and Mr. W. Dover each contributing songs. Mr. Arnold Blome proved to be a capital violinist. Encores were numerous. Mr. Noble conducted, and Miss Kate Liddle accompanied.

On Friday night the Newcastle and Gateshead Choral Union gave their second subscription concert. The work performed was Dr. H. H. Parry's oratorio *Job*, besides an orchestral work by the same composer. We are sorry to hear that the committee have thought fit to go so far afield for an orchestra. Possibly Dr. Parry, who himself conducts, may have had a say in the matter, as all the solo vocalists are his selecting. It is, we think, a little unfortunate that local talent, of which we have an abundance, has been overlooked, and that the worthy President of the Royal College of Music has not been given the opportunity of hearing the very fine orchestra indeed which, in aid of the "Benevolent" Society, is annually brought together, and consisting exclusively of local talent. Because of the extortionate demands of the bandsmen, we are to have no bands in the parks this year. In the past each performer has been paid at the rate of about 3s. each per programme, counting nothing for conductor. Like little Oliver, having asked for more, they are, for being so naughty and greedy, to have nothing.

\* \* \*

RUNCORN.—The Tonic Sol-fa Choir gave an admirable performance of Handel's *Joshua*, with Prout's additional accompaniments, to a large and appreciative audience in the Public Hall on March 11th. The principal vocalists were Madame Goodall, Miss Minnie Cullis, Mr. Tom Child, and Mr. A. S. Kinnell. Mr. J. W. Collinson was leader of the band, Mr. William Cooke, organist, and Mr. John Holford, L.T.S.C., conductor.

\* \* \*

GLASGOW.—The series of choral and orchestral concerts has just finished with a splendid result musically but resulting in great financial loss, so much so, that it is still a matter of dubiety as to whether the guarantors will subscribe again this season. Should the scheme go on, it is proposed to perform

the whole of the symphonies of Beethoven, a symphony by Brahms and Tschaikowsky, German's new suite in D minor, and some Wagner excerpts not previously heard in Glasgow, while the choral section will include *Elijah*, Bach's "Passion Music" (St. Matthew), Beethoven's Choral Symphony, and a new cantata by Mr. Kes, *The Diver* (first time in Britain). Last month Handel was drawn upon three or four times for concerts, this month it is Mendelssohn's turn, the *Lobgesang* having been performed three times in one week by different societies. The Kyre Choir had their annual concert last week in the Queen's Rooms to a crowded audience. They show to best advantage in short works and part songs that require refined singing and delicate light and shade. Their rendering of the *Lobgesang*, although a careful performance, proved too heavy for their numbers, besides wanting orchestral accompaniment. The Elgin Congregational Church Musical Association, under Mr. Ryder, gave the *Lobgesang* on the night following with only organ accompaniment. The most satisfactory performance was given on the Wednesday by the Pollokshields Musical Association, under Mr. John Cullen, with orchestral accompaniments led by Mr. W. H. Cole, and Mr. R. Buchanan, Jun., at the organ, the chorus numbered about 130, the soprano part being particularly brilliant. The soloists were Miss Fanny de Bœfleurs, Miss Summerhill, and Mr. Stewart Moncur. The Athenaeum Operatic Class had a week's run of the *Fille de Madame Angot* with great success. Principal Macbeth is to be congratulated on the great improvement and splendid performance both of principals and chorus. On Tuesday, the 17th, the Choral Union gave a third performance of the *Messiah* to a full house. Mr. Bradly conducted and a local orchestra, under Mr. Cole, with Mr. Berry at the organ, contributed to give as fine a performance of the work as has been heard for years. The soloists were Miss Thudichum, Miss Marian Mackenzie, Mr. Iver Mackay, and Mr. Watkin Mills.

#### AS OTHERS SEE US.

"THE LUTE . . . . is very readable . . . . and contains a fine portrait."—*The Morning Post*.

"AN appropriately named little musical monthly, THE LUTE (Patey and Willis), has lately entered on its 14th year of publication. The March number . . . . has a fund of information on matters musical, pithily and pleasantly presented."—*Black and White*.

"THE feeble little LUTE . . . . utters its monthly squeak" (sic).—*Magazine of Music*.

## A CLASSICAL CONCERT.

I SHALL always wonder whether—  
As we sat there side by side,  
As we floated on the tide  
Of Schumann's music together—  
Whether the melodies heard  
Were then preferr'd  
To your soft voice and sigh  
(Full tenderly  
We loved, God wot !)  
Or not ?

Whether I could so far smother  
Eagerness you could not guess,  
And enjoy with cheerfulness  
The one music for the other,  
Or, did tyrannical Love,  
Hovering above,  
Let me no pleasure know  
But yourself, so  
That I forgot ?  
Or what ?

Ah ! this moment crowding fancies,  
Picture you once more with me,  
Hearing, now, the swelling sea  
Sparkling to the sun's bright glance  
Now, small waves lapping the sand ;  
Or else, by land,  
The great trees rustling, while  
Down steep defile  
Winds and streams roar  
And pour.

Such the scenes to which musicians  
Gently lead us by the hand,  
Seeming to possess the wand  
Of the ancient grey magicians.  
Oh come back to me my friend !  
Or without end  
Am I to weep alone ?  
Is all hope flown ?  
Sever'd our lot ?  
Or not ?

PERCY REEVE.

## ANSWERS TO CORRESPONDENTS.

177, BOND STREET, LONDON.—There is no such song as "The Kipper and his Buoy." You must be thinking of something else.

NERVOUS.—Your case is a hard one, but you cannot legally prevent people playing the piano in a flat over your head, so long as they do not play late at night. You can procure a hatchet at almost any ironmonger's.

STREATHAM.—THE LUTE can always be ordered from any of W. H. Smith's Railway Bookstalls. If those in charge take more than a day or two to obtain it, a line to the head office, Strand, London, will have a stimulating effect.

PIANIST.—Of course you should avoid putting the thumb on black notes. The late Mr. Holmes, the pianist, used to say: "You might as well put your elbow on them!"

## ACROSTIC PRIZE.

## DOUBLE ACROSTIC FOR MARCH.

These, two in one, make music vile:  
Apart, they're played in splendid style.

1. Just take this line when going East,  
And every meal will prove a feast.
2. We Englishmen are this. Why not ?  
We do the best with what we've got.
3. He died, though walking gingerly  
A victim to the "hew" and cry.
4. In India I was cruel, mind ;  
In Paris I was cruel kind.
5. He's seen both here and on the Veldt  
But never yet took off his belt.

## SOLUTION.

1. P and O
2. I nsula R
3. A g a G
4. N a n A
5. O r i o N

Notes.—1. Peninsular and Oriental line of steamers. 3. Agag, who "went delicately," and was eventually hewn in pieces. 4. Nana Sahib in the Indian Mutiny, and Zola's Nana. 5. The well-known constellation "Orion's Belt." Correct answers have been received from: "Barnaby B.," "Little Blue-Eye," "Marigold," "Parrot" "Dr. Jim," and "Nettlerash."

Competitors are invited to send in solutions marked "Acrostic" on the envelope, and addressed to the Editor of THE LUTE to reach 44, Great Marlborough Street not later than the first post on the 20th of the month in which each acrostic appears. At the end of the year a prize will be given to such solver as has successfully guessed the greatest number of acrostics, and in the event of a "tie" either the prize will be divided, or these "tying" will be invited to guess off their "ties" in special acrostics at the discretion of the Editor. Every competitor should employ an assumed name, and only divulge his (or her) real one on learning that he (or she) has gained the prize. The assumed names of the successful solvers will be published monthly.

## DOUBLE ACROSTIC FOR APRIL.

Composers both of Drawing-room song,  
To guess them should not take you long.

1. The Daily Telegraph ? Oh no !  
It must be drink excites him so.
2. You'll find when dining with a Mayor  
It's thus he mostly takes the chair.
3. Before your bed you lie upon  
Put candle out, and this light on.
4. If you are this you stand a chance  
Of leading a fanatic dance.
5. They sing : " For Ever " (song by Tosti)  
In Athens where it's seldom frosty.

## TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to insure insertion in the issue of the month current.



"LUTE" N° 160.

Also published separately. PRICE 3d

# "THE LORD IS MY SHEPHERD."

Ps. XXIII

F.C. MAKER.

LONDON:  
PATEY & WILLIS, 44, GT MARLBOROUGH ST, W.

Moderato.

The music is arranged for organ and voice. The organ part is in the basso continuo style, with sustained notes and harmonic support. The vocal part is in soprano range, with lyrics in capital letters. The music is in common time, with a key signature of one sharp. The organ part includes pedal points and changes in registration. The vocal part includes dynamic markings like *p* (piano) and *mf* (mezzo-forte). The lyrics are: "The Lord is my Shepherd, I shall not want, The Lord is my Shepherd, I shall not want, He".

P&W. 2064.

Copyright for United States, Property of A.P. Schmidt, Boston.

mak.eth me to lie down in green — pas.tures. He lead . eth  
 me — be - side the still wa.ters, He re . stor . eth my Lord, He re .  
 stor . eth my soul, — He lead . eth me in the paths — of



righteousness, in the paths of righteousness for His name's sake

*f Marcato.*

Yea though I walk through the val - ley of the sha - - dow of

*f Marcato.*

death, the sha - - dow of death, I will

fear — no ev - il, for Thou — art with me. Thy  
 ff

rod and Thy staff, — they com - - fort me. — Thy  
 ff

rod and Thy staff, — they com - - fort me. Thou pre -  
 rit. f Tempo.

rit. f Tempo.

A handwritten musical score for 'Lute 160.' The score consists of three staves of music, each with a treble clef and a key signature of one sharp. The vocal line (top staff) contains lyrics: 'par - est a ta - ble be - fore me, In the', 'pre - sence of mine en - e-mies in the pre - sence of mine', and 'en - e-mies. Thou a - noint - est my head, my head with'. The lyrics are written in a cursive hand, with some words appearing in a larger, more formal font. The music is written in a common time signature. The score is written on a single page, with the page number '5' in the top right corner.

rit.

oil, my cup run - eth ov er, my cup run - eth

rit.

*ff Con spirito.*

ov - er. Sure - - ly, sure - - ly good-ness and mer - cy shall

*ff Con spirito.*

fol - low me all the days,— the days of my life,— and

Three staves of musical notation for lute, with lyrics in the vocal line. The music is in common time, with a key signature of one sharp. The lyrics are:

I will dwell in the house of the Lord, will  
dwell in the house of the Lord for e - ver,  
I will dwell in the house of the Lord, in the

The notation consists of three staves, each with a treble clef and a bass clef. The top staff has a soprano vocal line with lyrics. The middle staff has an alto vocal line with lyrics. The bottom staff has a basso continuo line with lyrics. The music includes various note heads, stems, and rests, with some slurs and grace notes. The basso continuo line features a series of bass notes with fermatas.

house of the Lord for e - - -

- ver. A - - - men.

A - - - men.

P & W. 2064.





